INNOVATION

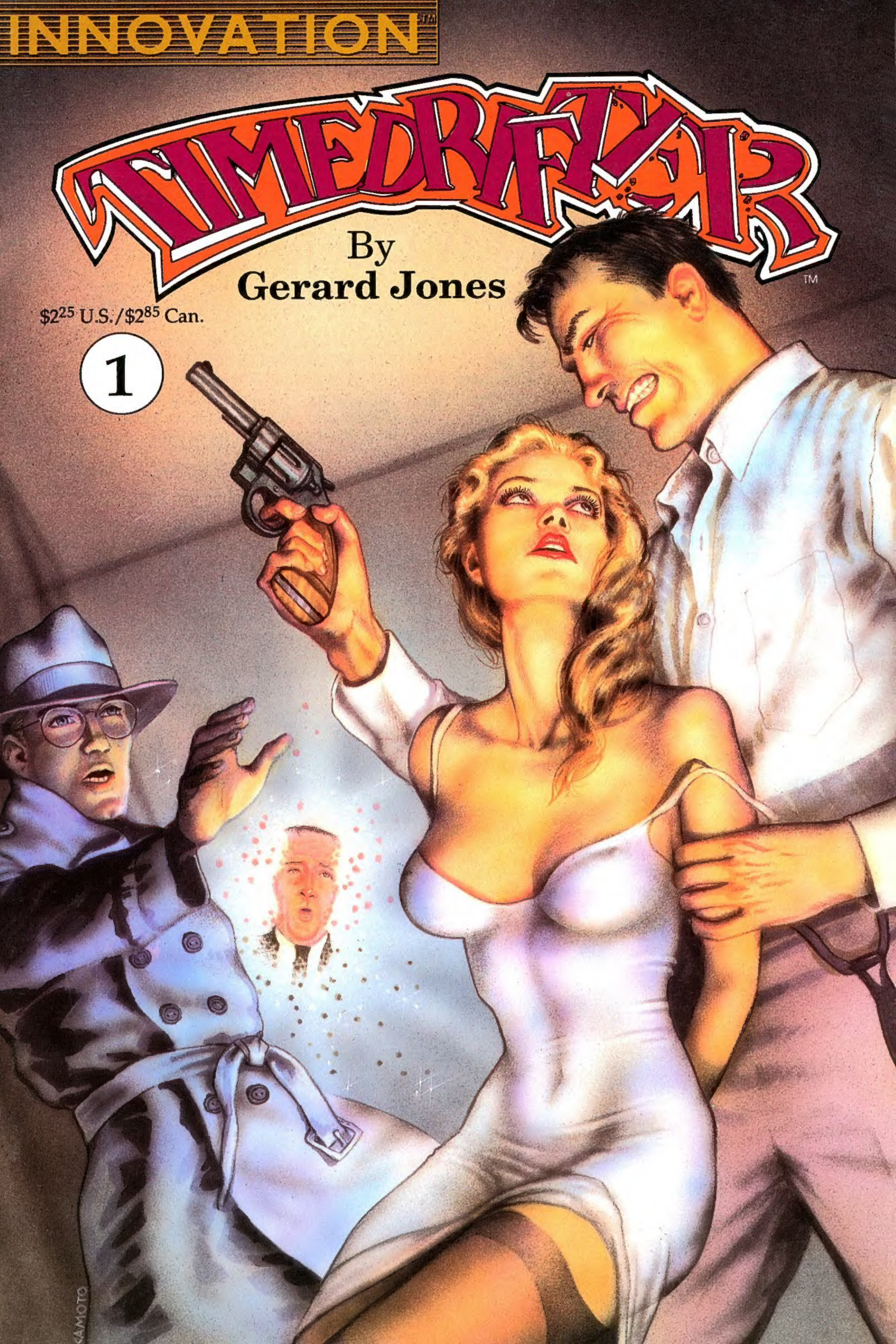
TIMEDRIVER

TM

By
Gerard Jones

$2.25 U.S./$2.85 Can.

1



INNOVATION™

Some Colorful Comments About This New B&W Comics Line

This month premieres the release of our new *Innovation* black-and-white line of comics -- notably several mini-series: ***CELESTIAL MECHANICS***, ***Gerard Jones' TIMEDRIFTER***, and ***SCARAMOUCH***.

They'll be followed in October by ***ANGEL OF DEATH*** (It's all in the mind...or is it?) and in November by ***ACK THE BARBARIAN*** (a strange little computer-created comic). Some will be monthly; some will be bi-monthly; some will be one-shots. We believe you'll like some, if not all, of them.

CELESTIAL MECHANICS is space adventure in the tradition of Robert A. Heinlein.

Gerard Jones' TIMEDRIFTER is a time-travel story steeped in 1930s-era nostalgia.

And ***SCARAMOUCH*** is incredibly strange and funny horror, designed to appeal to the punker people out there.

We're using such talents as **Gerard Jones** (of *Justice League Europe* and *The Trouble With Girls*), **Michael Okamoto** (of ***THE VAMPIRE LESTAT*** and ***HERO ALLIANCE***), **Dan Tyree** ("Dan T's Inferno" in *Comics Buyer's Guide*) and other fine and popular people.

Not a bad way to start a comics line. But this is more than that.

Y'see, we haven't really been happy with the way black-and-white books are considered and treated in the marketplace...with a few exceptions. So we decided to introduce books that could *be* among those "exceptions." Books every bit as surring as the full-color comics we produce, except that they're carefully, specifically created to look *just right* in black-and-white.

Simply put, I got sick of seeing black-and-white books that looked as though someone forget to drop in the color. That goes for *our* earlier, All-American Comics line as well as other people's books; I make no bones about it.

So for the most part (the exceptions being ***CELESTIAL MECHANICS*** in zips, ***ACK THE BARBARIAN*** by computer tones) we're having books toned with washes -- literally painting them in "full process" black-and-white. And I think they'd be the lesser for it, not the the better for it, if they appeared in color.

People have asked me at conventions, "Why do you publish some books in black-and-white instead of in color? Don't you care about them?"

I do care, very much. It's pretty simple: Some titles don't need color to tell a story effectively. Witness ***TIMEDRIFTER*** -- set in the 1930s, and recalling the look of movies of that era, it actually works better in black-and-white! Other books would sell no better in color, but the additional costs for colors, separation, and printing, would make such books impossible for a business to produce.

We've been around for two years now, so people know Innovation from a quality standpoint -- thanks to such titles as ***Anne Rice's THE VAMPIRE LESTAT and HERO ALLIANCE*** and ***THE MAZE AGENCY***. These are books that will maintain that high quality perception. And they won't be hampered by an "All-American" logo that makes them seem like poorly-thought-of stepchildren, either.

They're Innovation books -- and we hope that you, like we, find them living up to their name.

-- David Campiti
September, 1990

***Gerard Jones' TIMEDRIFTER™*,**
Vol. 1, No. 1, December 1990 issue. Published by the INNOVATIVE CORPORATION. Office of Publication: 3622 Jacob Street, Wheeling, WV 26003, (303) 232-7001. Fax #304-232-4010. David Campiti, President & Publisher. George Broderick, art Director. Diana Light, Operations Manager. Jim Elliott, Licensing & Marketing Director. Timedrifter, all prominent characters in this issue, and the distinctive likenesses thereof, are TM Gerard Jones. Innovation logo TM Innovative Corp. Story © 1990 Gerard Jones. Art © 1990 Dean Hubenig & Adrian Kleinbergen. Cover and certain editorial material © 1990 Innovative Corp. All rights reserved. This publication is purely a work of fiction. For licensing information, or for advertising rates within any of our publications, call (304) 232-7703. ***It's an Innovation Publication!***

INNOVATION™

Drifting Through Timely September Releases!

Anne Rice's THE VAMPIRE COMPANION #1 -- Two-issue full-color support magazine. Interviews with **Anne Rice, Daerick Gross,** and more -- plus a special feature on the Anne Rice Vampire Lestat Fan Club! Cover painting by **John Bolton**!

Anne Rice's THE VAMPIRE LESTAT #6 -- Full-color 12-issue adaptation of the best-selling novel! "Theater of the Vampires" is adpated by **Faye Perozich** and fully painted by **Daerick Gross**. Cover painting by **John Bolton**!

CELESTIAL MECHANICS #1 -- An all-new Innovation black-and-white. The 27th century adventures of Widget Wilhelmina Jones! By **Kurt Wilcken, Gary Washington** and **Keith Aiken**. Cover by **Mike Okamoto & Mike Witherby**!

CYBERPUNK: BOOK TWO GRAPHIC NOVEL #1 -- 52 pp. full-color collection of the stirring cyberpunk sequel. "The Masks of Time" is written by **Scott Rockwell** and painted by **Doug Talalla**. Cover painting by **Doug Talalla**!

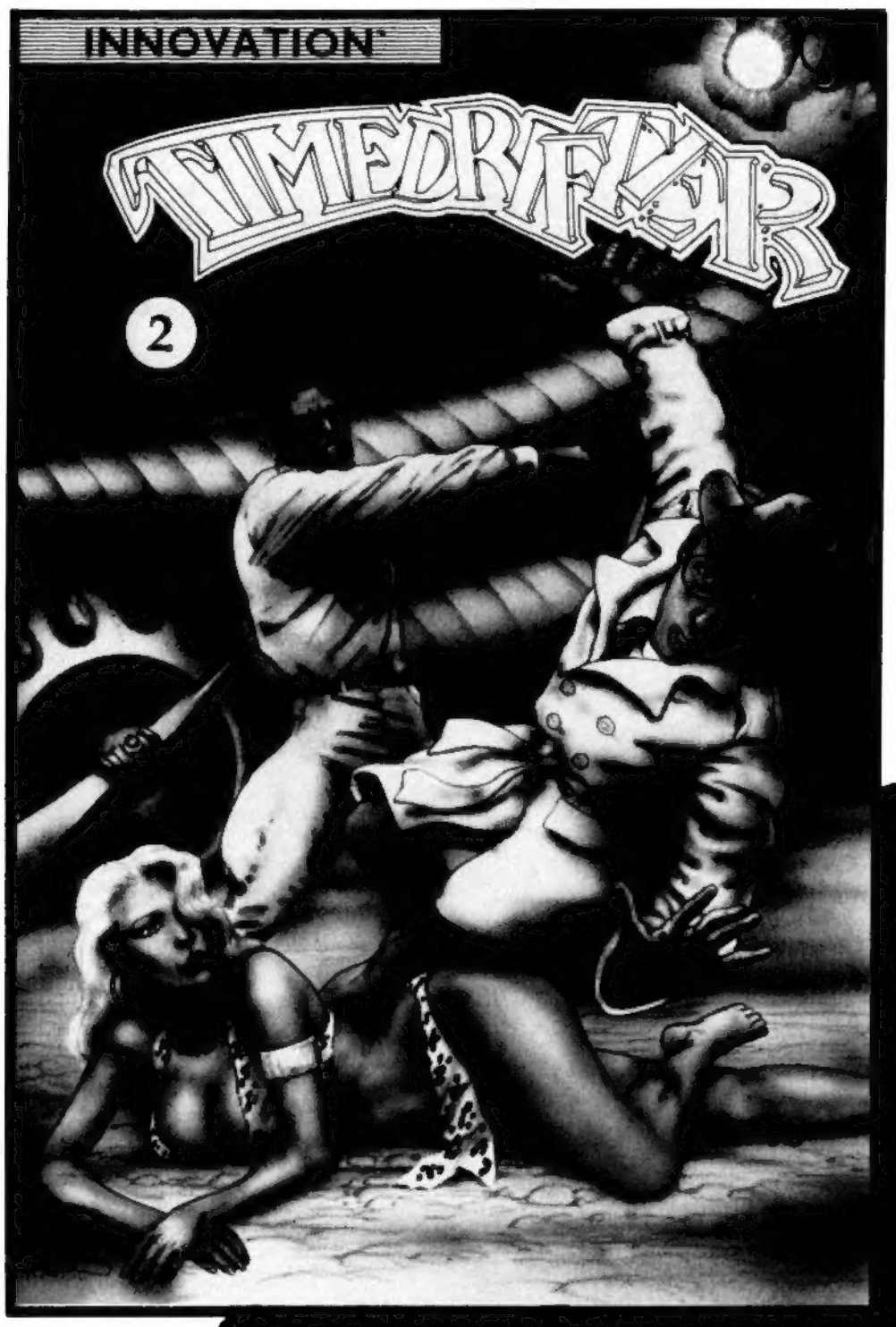
HERO ALLIANCE #10 -- Full-color series. "Living Legends" is written by **David Campiti** -- and illustrated by **Patrick Oliffe, Mike Witherby,** and **Barb Kaalberg**! Wrap-around action cover by **Patrick Oliffe**!

INNOVATION SPECTACULAR #1 -- Up to 100 pages of Innovation's finest full-color series under one squarebound cover-- including *HERO ALLIANCE*! Written by **David Campiti** and others -- cover illustrated by **Clark & Witherby**!

John Bolton's VAMPIRE PORTFOLIO -- 7 full-color plates of cover paintings from *THE VAMPIRE LESTAT*. Available as a signed edition of 500 copies, plus a general unsigned edition!

THE JUSTICE MACHINE #5 -- Full-color series. "Betrayed" is by **Tony Isabella** -- illustrated by **Mike Gustovich**. Wrap-around cover by **Mike Gustovich**!

LEAGUE OF CHAMPIONS Starring FLARE #1 -- The second 52-page full-color Flare title begins! "The Gods At War" is written by **Dennis Mallonee** -- and illustrated by **Chris Marrinan** and **Dell Barras**. Cover by **Mark Propst**!



THE MAZE AGENCY #16 -- Full-color series. "If Books Could Kill" is written by **Mike W. Barr** -- and illustrated by **Mary Mitchell, Don Martinec & Paul Worley**. Wrap-around cover by the legendary **Russ Heath**!

POWER FACTOR #2 -- Full-color mini-series. "They Keep On Killing Kitty"...and more! Written by **Robert M. Ingersoll** -- and illustrated by **Scott Clark & Bud LaRosa**. Gritty wrap-around cover by **Matt Thompson & Randy Elliott**!

SCARAMOUCH #1 -- An all-new Innovation B&W. A perversely funny horror series beyond description! "Death Warmed Over" by **Dan Tyree, Alan Sissom & Tom Reyn**. Wrap-around cover by **Tom Reyn**!

Next Issue:

"Time On My Hands"

Hot Jungle Girls
&
Hot-Headed Directors!

Did you ever have one of those days when you were just out riding around with your girlfriend soaking up some mystical energy and you picked up a zombie hitch-hiker who turned out to be one of several thousand people all killed within one minute of each other in a small New England town by some homicidal maniac with the occult power of Death itself and then you had to fend off not only this perverse lunatic but all the other thousands of zombies as well and you couldn't do anything to save your-self for fear you might burst into flames from all the occult power floating around?

Yeah, me too.

"Dan Tyree's mind works like a demented cukoo clock."
–Harlan Ellison

TM & © 1990 Dan Tyree / Art © 1990 Tom Reyn

INNOVATION™

SCARAMOUCH™

By Dan Tyree, Alan Sissom, and Tom Reyn

Issue #1, "Death Warmed Over,"
ON SALE NOW

THIS IS HOLLYWOOD, 1934:

YOU KNOW ABOUT HOLLYWOOD.

AND YOU KNOW ABOUT 1934.

DEPRESSION, SOCIAL UNREST, ALL THAT.

YOU PROBABLY DON'T KNOW ABOUT ME. WILLIS AUSTERLITZ.

UNFORTUNATELY, TOO MANY PEOPLE KNOW ABOUT ME HERE.

IN HOLLYWOOD. IN 1934.

...AREN'T THEY A LOVELY COUPLE?
AND NOW HERE COMES ONE OF MOVIELAND'S FRESHEST NEW FACES ...A STAR BOUND FOR TRUE GREATNESS--
--MISS COLETTE SINCLAIR!
POP
"...HER SECOND-LEAD IN 'WINGS OF LOVE' IS ALREADY THE TALK OF TINSELTOWN--
"--AND GOSSIP HAS IT THAT SHE'LL SOON BE STARRING IN A PASSIONATE LOVE STORY WITH GEORGE BRENT.
"HER ESCORT TONIGHT IS MR. MAURICE SCHATZ, WHOSE FATHER IS THE FAMOUS HEAD OF PRODUCTION AT..."
POP
POP
"OOOOOH!"
POP
2

MARIAN!

MARIAN!

SOMEONE STOP THAT GIRL!

WILLIS...?

SHE CAUSED IT!

I'M GOING TO GET YOU OUT OF HERE, MARIAN! I'M GOING TO--

SCREEEEEE

YOU SEE, I REALLY WASN'T SUPPOSED TO BE HERE.

MARIAN?

AAAAA

AAAAA

I'D BEEN HERE A MILLION TIMES BEFORE, OF COURSE. IN DAYDREAMS.

AND I WANTED TO BELIEVE THAT THIS WAS A DAYDREAM, TOO.

I TOLD YOU TO KEEP AWAY FROM MY SISTER!

BUT I WAS DAMNED IF I COULD FIGURE OUT A WAY TO WAKE UP.
GERARD JONES • DEAN HUBENIG
STORY
PENCILS
VICKIE WILLIAMS • ADRIAN KLEINBERGEN
LETTERS
INKS & TONES
DAVID CAMPITI • BRYON CARSON
EDITS
CHARACTER DESIGNS
COLETTE SINCL
in
RIGHT PLACE, WRONG TIME
5

THE LAST TIME I REALLY WOKE UP WAS TWO DAYS BEFORE AND SIXTY-SIX YEARS LATER.

WILLIS?

PHONE DAVE

WILLIS!

PHONE PAUL

HAVE YOU FINISHED THOSE BURGER KING INVOICES YET?

OH! I... UH... I THINK I...

LET ME CHECK IT. IF I DON'T HAVE THIS MESSENGERED OUT BY--

"I HAVE COME TO MAKE LOVE TO YOU, MADAME."

ITEM | STOCK | B/O | UNIT PRICE | PER | AMOUNT

WILLIS, WOULD YOU BE INTERESTED IN TELLING ME--

--JUST WHAT THE HELL THIS IS?

OH. UM...THOSE ARE LINES FROM "HISTORY IS MADE AT NIGHT." IT'S ONE OF MY FAVORITE '30s MOVIES.

I OFTEN THINK ABOUT '30s MOVIES WHEN I'M DOING SOMETHING UNPLEASANT. THEY HELP GET ME THROUGH THE... THE... THE--

I DON'T THINK WE'LL HAVE ANY MORE WORK FOR YOU TODAY, WILLIS.

MEGAN!

THEY'RE...THEY'RE SHOWING "LADY FOR A DAY" AT THE LANDMARK THEATER. IT'S A RARE EARLY FRANK CAPRA... I'VE SEEN IT, OF COURSE... BUT I WAS WONDERING IF YOU'D LIKE TO...

LET'S MAKE IT... SOME OTHER TIME, WILLIS.

SOME OTHER TIME. SEEMS LIKE I'M ALWAYS WAITING FOR SOME "OTHER TIME."

OR WANTING TO **LIVE** IN SOME "OTHER TIME."

YO, MEG! YOU WERE SAYING YOU WANTED TO SEE HOW MY NEW **MIATA** RIDES. HAPPENS I'M ZOOMING UP TO **BIG BEAR** TONIGHT... AND I CAN ALWAYS SQUEEZE A COUPLE MORE **NORDICAS** IN THE BACK.

OF COURSE, IF SOMEBODY MADE YOU A **BETTER** OFFER...

WELL, NO...

...BUT I **DID** GET AN INVITATION TO SEE AN OLD FRED CAPRA MOVIE!

OH, GOD! DON'T TELL ME! **AUSTERLITZ** AGAIN!

OH, MEG, WE GOTTA **KEEP** THAT GUY!

MIATAS... NORDICAS... ALL THEY CARE ABOUT. '80s PEOPLE. '90s PEOPLE. WHATEVER.

AXX

ING SERVICES

SANI

Compactor

SHE DOESN'T KNOW WHAT SHE'S **MISSING,** THAT'S ALL.

SURE, IF SHE WENT OUT WITH ME, WE'D HAVE TO TAKE THE **BUS.** OR **WALK** A LITTLE. BUT THAT WOULD BE **ROMANTIC.**

ME SO HOR-NY, ME LOVE YOU LONG TIME... ME SO HOR-NY... ♪

RYE

SHE'S PROBABLY NEVER EVEN **SEEN** HOLLYWOOD. NOT **REALLY.** YOU CAN'T SEE HOLLYWOOD FROM A MIATA.

I COULD SHOW HER THE TABLES AT **MUSSO AND FRANK'S** -- WHERE THE GREAT SCREENWRITERS USED TO SIT.

I COULD SHOW HER THE OLD **CENTRAL CASTING** BUILDING, AND TELL HER HOW THE STARLETS AND THE COW-BOY EXTRAS USED TO LINE UP FOR BLOCKS WHEN...

HOW 'BOUT A **QUARTER,** BUDDY?

OH, WHO AM I FOOLING? THAT HOLLYWOOD'S DEAD! HOW COULD I EVER THINK I'D EVEN FIND A TRACE OF IT?

I KNOW YOU GOT A QUARTER, MAN! I CAN HEAR IT!

WHY IN GOD'S NAME DID I EVER MOVE HERE?

BARGAIN SAVER

HOLLYWOOD

THAT'S HOLLYWOOD NOW!

THAT'S THE OLD CENTRAL CASTING BUILDING!

BACK DOOR METER MAIDS
XXXTRA HOT!
HANDMAIDS TAIL
RIDING MISS DAISY

THAT'S THE KIND OF MOVIE THEY SHOW IN HOLLYWOOD NOW!

FRANK'S LOVE SHOPPE

I SHOULD JUST GO BACK TO PIXLEY. THAT WOULD MAKE MOM HAPPY.

EXCEPT WHAT WOULD I DO THERE? WATCH MOVIES ON TV. AT LEAST HERE I CAN... I CAN...

I CAN WHAT? WHAT DO I EVER DO?

SOMETIMES I WISH I COULD BE LIKE DAD. BUT THEN, IF DAD HADN'T ALWAYS HAD TO DO SO MUCH, HE MIGHT NOT HAVE GOTTEN...

HUH?

SOMEBODY LOST HIS...CREDIT CARD?

NEVER SEEN A CREDIT CARD LIKE **THIS**. I DIDN'T EVEN KNOW THEY COULD **MAKE** FULL-COLOR HOLOGRAMS.

AND WHO **IS** THAT IDIOT, ANYWAY?

57818346

WELL, I GUESS I SHOULD TRY TO RETURN IT. MAYBE A CUSTOMER AT THIS BOOKSTORE LOST IT. I CAN JUST LEAVE IT WITH THE--

FILM & THEATER BOOKSTORE

MARILYN

GABLE

--CLERK.

DING DING

Hollywood's Golden Age

UM... HI! YOU'RE A STUDENT OF '30s MOVIES, I SEE.

NOT REALLY. I MEAN... I DON'T KNOW MUCH YET. BUT I'M INTERESTED.

REALLY? WELL, IT HAPPENS THAT I...

AUSTERLITZ!

TAKEDA?

KILL WESLEY

LOOK WHAT I SCORED. GLOSSIES OF BUSTER CRABBE FROM THE BUCK ROGERS SERIAL! NOTE THAT I DO NOT SAY "FLASH GORDON"! I SAY--

NOW STAY YOUR HAND, TAKEDA! IF I AM NOT IN ERR, I BELIEVE I NEED THOSE FOR MY COLLECTION!

WELL, TOUGH TURKEY, BLOMQUIST! WHO WAS LOOKING THROUGH THE GLOSSIES FIRST?

AND... AND... AND WHO, MIGHT I ASK, FIRST INTRODUCED YOU TO THE WONDERS OF THE 25th CENTURY?

WHO, MIGHT I ASK, WAS AN AFICIONADO OF THE CREATIONS OF PHILIP NOWLAN A FULL THREE YEARS HENCE?

I SHALL NOT SUFFER THIS SABOTAGE! I SHALL STAND ON MY COLLECTOR'S RIGHTS--

SCIENCE FICTION BOOKS $50

OH, LORD. WHAT DO YOU DO WITH PEOPLE LIKE THAT?

I DON'T KNOW...

...THEY'RE YOUR FRIENDS.

OF COURSE THEY'D BE MY FRIENDS. SHE COULDN'T BE MY FRIEND. OHHH NO. SHE'S PROBABLY GOT A BOYFRIEND, ANYWAY.

LIVE TOPLESS, BOTTOMLESS DANCERS!!

BAR

LIQUOR

WITH A MIATA.

WHAT DO I CARE, ANYWAY? IT'S JUST HORMONES. WHY ELSE DO I NEED A WOMAN? OH, TESTOSTERONE IS A CRUEL MASTER.

I'VE GOT SOME MONEY STASHED. I COULD JUST NOT BUY VIDEOTAPES THIS WEEKEND. I COULD JUST HIRE--

HIYA, HONEY.

YOU WANT A DATE?

COME ON, BABY. YOU KNOW YOU WANT IT. DON'T THINK ABOUT IT, DO IT.

COME ON BABY. I GOT RENT DUE TOMORROW. WHAT DO YOU LIKE? I CAN DO IT. COME ON, BABY...

NO!

I DON'T WANT THAT! I WANT A... A **REAL** WOMAN. I WANT A **SPECIAL** WOMAN. I WANT...

I WANT... I WANT...

COLETTE SINCLAIR

FRANCHOT TONE

CLICK!

Jazz

The Indispens

DUKE

MY OLD FLAME...

CASSETTE

REWIND

IN A TRAP

...MY NEW LOVERS ALL SEEM SO TAME...

LITTLE ORPHAN ANNIE VOL II
LITTLE ORPHAN ANNIE VOL I
FARRAH FAWCETT
DRACULA
MALTESE FALCON
HOLLYWOOD BABYLON
SECRET SISTER
JESS & THE LOCKED DOOR
GARBO
CLARK GABLE
REED + GINGER
HOLLYWOOD
SLEEPING BEAUTY
CLEOPATRA

...FOR THERE NEVER WAS A GENT... SO MAGNIFICENT...

Kellogg's pop-tarts
FROSTED BLUEBERRY

...OR EL-E-GANT...

...AS MY... OLD...

...FLAME.

OH, SHOOT.

I FORGOT TO RETURN THE CREDIT CARD. WITH EVERYTHING ELSE I...

CELESTIAL MECHANICS

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SCARAMOUCH

The Weirdest Horror Adventure Of All!

TIMEDRIFTER

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#2 -- "Untouchabots" -- ($2.00)
#3 -- Ron Lim cover. Rare! ($3.00)

ANGRY SHADOWS **(Trade Pbk.)**
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#2 -- Second printing ($2.50)
#3 -- First printing ($20.00) Scarce.
#4 -- First printing ($2.50)
#5 -- First printing ($2.50)
#6 -- First Printing ($2.50)

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CELESTIAL MECHANICS
#1 -- Okamoto cover ($2.25)

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By Mike Gustovich & Keith Pollard
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#2 -- Adventure concludes ($1.95)
#1 *GRAPHIC NOVEL* -- ($6.95)

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#1 -- Amiga Version ($14.95)
#1 -- Macintosh Version ($14.95)
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#1 -- Jackson Guice cover ($2.25)

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#1 -- Bo Hampton art! ($6.00)

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#1 -- Mike Baron vs gamers, from the creator of *Nexus*! ($2.00)
#2 -- Zellerbachs attack! ($1.95)
#3 -- Dazzling denouement ($1.95)
#1 *GRAPHIC NOVEL* -- ($8.95)
***Swedish Edition* -- Rare find! ($50.00)**

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#1 -- Legend retold, w/new Bart Sears/Ron Lim art! First printing -- sold out from publisher! ($15.00)
#1 -- First printing, signed by the author ($20.00)
#1 -- Second printing ($1.95)
#2 -- Lim/Sears/Statema art. -- sold out from the publisher! ($10.00)
#3 -- Ron Lim, Brasfield art ($3.00)

HERO ALLIANCE MONTHLY
(Full Color) All-new regular series
#1 -- Ron Lim new art! ($2.50)
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#4 -- Bob Ingersoll story! ($1.95)
#5 -- Sexy "Kris" Ron Lim cover! Excellent Mark Jones art ($1.95)
#6 -- How can *you* tell hero from villain? ($50.00) RARE!
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#9 -- The final fate! ($1.95)
#10 -- "Living Legends" ($1.95)
***ANNUAL #1* -- Paul Smith art and cover! Scarce!! ($4.00)**

HERO ALLIANCE HARDCOVER
(Full Color) *Nearly sold out!*
#1 -- Limited edition, signed and numbered by the author ($19.95)
#1 -- Unsigned version ($16.95)

HERO ALLIANCE
(Full Color) Pub. by Wonder Color
#1 -- The original, long out of print! Ron Lim/Craig Brasfield art ($3.50)

HERO ALLIANCE: THE GRAPHIC NOVEL **(Full Color)**
#1 -- The original! ($12.95)
#1 -- Some w/water damage ($6.00)

HERO ALLIANCE TEAM POSTER
(Full Color) #1 -- Glorious 2' x 3', by Ron Lim & Bill Anderson! ($5.95)

HERO ALLIANCE & JUSTICE MACHINE: IDENTITY CRISIS #1
(Full Color) #1 -- ($2.75)

INNOVATION "HOLDING A HIGH STANDARD" COLOR POSTER
Mando-brite promotional poster, not available in stores! ($5.95)

INNOVATION PREVIEW SPECIAL
(Full Color) #1 -- Scarce! Baron, Lim, Sears, Truman, more! ($5.00)

INNOVATION SOLICITATIONS
(Full Color) #1 -- As above, but never sold in stores! ($7.50)

INNOVATION SPECTACULAR
(Full Color) #1 -- 100 pages! ($2.95)

JACK FROST
#1 -- Vampire mystery from the artist of Rocky Horror! ($3.00)
#2 -- VanHook art ($3.00)

THE NEW JUSTICE MACHINE **(Full Color) Mini & Reg. Series**
#1 -- By artist of *Cyberpunk*! ($2.50)
#2 -- Artist jam issue! ($2.00)
#3 -- Conclusion! ($1.95)
#1 -- Regular series returns ($1.95)
#2 -- The Ragnarok Portfolio ($1.95)
#3 -- Part 2! Gustovich art ($1.95)
#4 -- Part 3! ($1.95)
#5 -- Isabella & Gustovich together again! ($2.25)

JUSTICE MACHINE SUMMER SPECIAL **(Full Color)**
#1 -- John Byrne cover! ($2.75)

Lawrence & Lim's EX-MUTANTS
#1 -- First printing! Ron Lim "good girl" art ($5.00)
#2 -- Drug issue! Lim art ($3.00)
#3 -- Ron Lim art ($2.50)
#4 -- Ripped costumes, "tease" cover. Ron Lim art ($2.25)
#5 -- The New Humans debut. Lim/Atkinson art ($2.00)
#6 -- Only authorized 1st printing. Lim art. Scarce! ($3.50)
#7 -- Last authorized issue; 1st printing. Lim art. Scarce ($3.00)
#8 -- Bootleg issue! The first produced without authorization from the creators. Rare! ($6.00)
#1 -- Special Edition, new pages. Ron Lim art ($2.50)

Lawrence & Lim's EX-MUTANTS: ERIN MINI-SERIES
#1 -- Authorized 1st printing. Rare! Sizzling Ron Lim art ($10.00)

Lawrence & Lim's THE NEW HUMANS
#1 -- Rare! Ron Lim art ($10.00)
#2 -- Lim cover ($8.00)
#3 -- Scarce! Ron Lim bondage cover! ($6.00)

LEGENDS OF THE STARGRAZERS **(Full Color) The finest "good girl in space" art this side of Dave Stevens!**
#1 -- Adam Hughes cover. Thompson /Elliott art. Sexy. ($2.50)
#2 -- Hughes, Thompson/Elliott, Yeates art. Julie in the sonic shower! ($2.25)
#3 -- Hughes, Thompson/Elliott, *hot* bondage issue! SOLD OUT FROM THE PUBLISHER ($5.00)
#4 -- Hughes, Thompson/Elliott, Yeates art. Bradbury hommage ($1.95)
#5 -- Hughes, Thompson/Elliott, Tsuda art. Treasure hunt! ($1.95)
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WAIT A SECOND.

THAT GUY WASN'T SMILING BE--

57818346

GREETINGS, LUCKY WINNER!

57818346

I'M MATERIALIZING IN **YOUR** HOME TO TELL YOU THAT YOUR **PLANETWIDE LOTTERY TICKET** IS THE WINNER OF THIS YEAR'S **BIG PRIZE!**

NOVEMB
KINO-L OPERN
O-VELMARIA-THERE

THAT'S RIGHT! YOU WILL RECEIVE ONE 24 HOUR JOURNEY TO ANY POINT IN SPACE OR TIME OF YOUR...

...OF YOUR...

in Techni...

MOON OVER M...

WHERE ARE THE CAMERAS?

CAMERAS ?

I **ALWAYS** HAVE MY CAMERAS, MY SUPPORT. GOOD HEAVENS, I AM **NOT** CONSTITUTED TO DO THIS ALONE !

PLEASE... I DON'T KNOW WHO YOU ARE...

OH, COME NOW ! EVERYONE KNOWS **GLINT SPARKLE**, ROVING **EMCEE** OF THE PLANETWIDE LOTTERY !

AND IF **YOU** HAVE THE WINNING TICKET...

STOP IT ! THERE'S BEEN SOME **MISTAKE** !

MISTAKE ?

MY **WORD**, YOUNG MAN. YOU HAVE THE WINNING TICKET RIGHT THERE IN YOUR HAND. RIGHT WHERE THE **SUBSPACE BLIPS** TOLD MY **HOMING MATRIX** IT WOULD BE. MY **WORD** !

OH, GOD...

OH, GOD, WHAT **IS** THIS ? WHERE ARE YOU **FROM** ?

FROM **BURBANK**, OF COURSE. WHERE ELSE WOULD I...

HMMM.

YOU KNOW, THERE IS SOMETHING ODD ABOUT ALL THIS.

WHAT YEAR IS IT ?

WHAT YEAR? IT'S... IT'S 1990.

MARLENE

ietrich

BLOND E
VENU S

GOODNESS! YOU KNOW, I THOUGHT I FELT A TIME-SLIP !

BUT 200 YEARS. MY GOODNESS ME! NOW HOW DID THAT TICKET FIND ITS WAY BACK IN TIME ?

OH, DEAR ME, DEAR ME. THIS IS ALL WRONG AND THEY'LL PROBABLY FIND SOME WAY TO GIVE ME ALL THE BLAME!

HERE. I'D BETTER TAKE THAT TICKET.

NO!

DON'T TOUCH ME!

GET AWAY!

ZZZZ

ZZZZZZ

NOW... GOOD HEAVENS, YOUNG MAN... WHY ON EARTH...

WHAT...

WHAT ARE YOU?

JUST THE USUAL BUNDLE OF ENCODED ELECTRONS WITH A PSEUDO-HUMAN COGNITIVE...

OH, BUT YOU DON'T KNOW ABOUT THAT IN THIS TIME, DO YOU? THEY HAVEN'T GIVEN ME MUCH HISTORICAL DATA YET, YOU UNDERSTAND. THIS **TIME-TRAVEL** OPTION IS SO NEW.

HONESTLY, I DON'T KNOW WHY THEY COULDN'T STAY WITH OLD-FASHIONED **SPACE**-TRAVEL, BUT...

THEN YOU DO... YOU ACTUALLY TRAVEL IN **TIME**?

AND WHOEVER HAS THAT **TICKET** GOES WITH YOU?

WELL, IDEALLY, YES. BUT THINGS KEEP GOING WRONG, AND MY MAKERS ARE ALWAYS **SO** ANGRY WITH ME.

MIAMI

20th CENTURY-FOX

NOT THAT ANY OF IT COULD BE **MY** FAULT. HEAVENS, I DON'T KNOW ANY MORE THAN **THEY** PUT INTO ME.

SO YOU SEE, THAT'S WHY I REALLY **MUST** TAKE THIS.

NO!

I WANT MY **PRIZE.**

NOW... NOW SEE HERE! EVERYTHING IS SO... SO...

GIVE ME MY **PRIZE**... OR I'LL COMPLAIN TO YOUR "MAKERS."

HERE NOW, I KNOW THAT I'M NOT DIFFICULT TO **FOOL**, BUT REALLY! HOW COULD YOU POSSIBLY DO THAT FROM HERE IN THE PAST ?

I'LL **FIND** A WAY! EVEN IF I HAVE TO BURY A **TIME CAPSULE**, I'LL FIND A WAY!

OH, DEAR. COULD YOU **DO** THAT ? I MEAN, IS IT POSSIBLE FOR A PERSON TO... OH, GOODNESS. I HAVE A TERRIBLE FEELING I'M BEING FOOLED, BUT...

I'VE GOT TO HAVE THAT **PRIZE** !

AND I **SUPPOSE** YOU'VE ALREADY PICKED OUT THE DATE YOU'D LIKE TO VISIT ?

NOT A DATE, EXACTLY. BUT A **DECADE.**

FOR THE DATE, I PICKED THE FIRST ONE I COULD THINK OF. I WANTED TO MOVE QUICKLY...

...BEFORE I COULD WAKE UP.

I'D VIDEOTAPE EVERYTHING, OF COURSE... JUST TO PROVE TO MYSELF THAT I'D **LIVED** IT.

AND I'D BRING BACK MY TROPHIES. ALL THE PULPS AND RECORDS I COULD CARRY

TAPES AND COLLECTIBLES. FROM THE **REAL** '30s. EVERYTHING I COULD POSSIBLY WANT, RIGHT?

RIGHT. **THIS** WAS A DREAM I THOUGHT I'D NEVER WANT TO WAKE UP FROM.

OKAY. OKAY... I'M... I'M READY.

WELL, THEN, LUCKY WINNER--

--THE PLANETWIDE LOTTERY, BROUGHT TO YOU BY THE FRIENDLY PEOPLE OF LOTTOVERSE, INC.--

--ARE THRILLED TO WELCOME YOU TO THE EXCITING WORLD OF--

ZZZZZ

--APRIL 23, 1934!

ZZZZZZ

SO? WHAT HAPPENED?

WHAT HAPPENED?

I MEAN, WHEN ARE YOU TAKING ME TO THE...

GYAAH!

MY... MY **PLACE!** IT'S **NEW.** AND THE STUFF IS ALL **OLD.** ONLY **NOT** OLD. IT'S NEW STUFF--**OLD!** IN THE **OLD** PLACE--**NEW!** IT'S--

WELL, I CERTAINLY HOPE THIS MAKES YOU HAPPY.

...THESE PEOPLE ARE SUBVERSIVES, DO YOU UNDERSTAND THAT?

LISTEN!

THERE ARE PEOPLE IN MY BEDROOM! '30s PEOPLE!

THEY'RE NO BETTER THAN BOLSHEVIKS, DO YOU GET ME? AND I WON'T HAVE YOU WHORING FOR THEM!

WHORING! WHO ARE YOU TO CALL ME A-

SLAP!

HE'S...HE'S HITTING HER.

NOW, YOUNG MAN... PERHAPS YOU SHOULDN'T...

I NEVER SHOULD HAVE LET YOU COME TO THIS HELL-HOLE! NOTHING HERE BUT WHORES...PIMPS...REDS...JEWS ...AND HOP-HEADS!

A '30's WOMAN...IN TROUBLE. THAT'S WHAT SHE IS. A '30's GIRL ... PROBABLY... A NICE GIRL...AN INNOCENT GIRL...

...AND SOME... SOME CAD IS...

WHEN THE DAY COMES TO PURIFY THIS COUNTRY... THE STREETS WILL RUN RED IN HOLLYWOOD!

YOUNG MAN-- PLEASE--

STOP!

STAY RIGHT THERE! WHAT ARE YOU DOING HERE?

I LIVE HERE! AND I'M TELLING YOU... I'M TELLING YOU...

...TO STOP HITTING THIS LADY!

YOU... YOU MEAN THAT?

I MEAN IT.

AND JUST WHAT THE HELL BUSINESS IS IT OF YOURS, YOU SON OF A BITCH?!

NO, SIR. I COULD NEVER WANT TO WAKE UP FROM THIS.

Send your letters to:

TIMEDRIFTER

c/o Innovation Publishing, 3622 Jacob Street, Wheeling, WV 26003

HISTORY THE SECOND TIME AROUND

A few years ago, I wrote a comic book called *The Big Prize*.

It drew an enthusiastic response from those who read it -- but, for a variety of reasons, very few people *did* read it, and it was put "on hiatus" after two issue.

It was meant to be a six-issue series with potential for more, a funny and suspenseful look at what happens when dreams come true, when a man comes face-to-face with what he's loved at a safe distance.

At the time I was disappointed by the cancellation, of course, but I realize now that it really wasn't the worst thing that could happen to the project. Looking back at those two issues, I find myself still very fond of the idea but feeling that my execution was a lot rougher than it should have been.

The death of the series sent me back to the woodshed to work on my chops, to try to make myself a better comic-book writer through a number of other projects: *The Trouble With Girls, Green Lantern, Justice League Europe, The Score, The Shadow Strikes, El Diablo, The Lizard Lady.*

So now, with a little more experience (and maybe a tiny bit more marketability), I return to the idea in a new form, ***THE TIMEDRIFTER.***

*Author **Gerard Jones** at Oakland Con '90.*
-- Photo by Renee Nard

Those of you who read *The Big Prize* will recognize some chunks of that series in the first two issues of this one. But you'll find new material as well, and even the old stuff has been recast and transformed...for the better, I hope.

From the third issue on, you'll find it all brand-new. And, with any luck, *this* time you'll find out what finally happens to Willis and Glint and Marian and all the rest of them.

If you're new to this thing, don't worry. We're starting from scratch and filling in everything, so nobody needs to know anything about *The Big Prize* to enjoy ***THE TIMEDRIFTER.***

And enjoy it I hope you do. Drop us a line and let us know what you think.

Yours,

-- Gerard Jones
August, 1990

An Interview With Gerard Jones

Gerard Jones is one of the most sought-after and most talented writers in the American comics industry today. From his quirkily-popular black-and-white series *The Trouble With Girls* to his current stints on DC's *The Shadow Strikes* and *Justice League Europe*, Gerry is a high-profile author who seems to prefer letting his work speak for itself.

Nevertheless, we cornered Gerry back at the Oakland, California 1990 WonderCon in May, asking him to speak on himself and his work in general, and his Innovation series ***TIMEDRIFTER***, in particular.

And so...

INNOVATION: ...So what was it like growing up?

GERARD JONES: Pretty much an urban white-boy middle-class California background. I'd read a bunch of comics till I was about 14. A big Marvel fan -- then I put aside childish things for a *little* while. Discovered I was nostalgic for them, so when I was about 22 I started reading comic books again. In the meantime, I was writing humor with Will Jacobs. We wrote a book called *The Beaver Papers*, a book of satire that did fairly well. I wrote for *National Lampoon* for about 4 1/2 years...and started doing a little bit of oddball comic book work.

INNOVATION: When were you born?

JONES: In '57.

INNOVATION: Month and day?

JONES: July 10th.

INNOVATION: So your first job was *The Beaver Papers*?

JONES: Yeah. Back in '83, *The Beaver Papers* was the first published stuff besides the stuff like local newspapers.

INNOVATION: So what's the biggest thing you've done so far? Either recognition or financially--?

JONES: Actually, in a way, *The Beaver Papers* might be. It got a lot of press -- book reviews in newspapers all over the country, and TV interviews, and a lot of radio interviews and things like that. In terms of cash, probably *The Trouble With Girls* movie I'm doing now, with the same partner, for 20th Century Fox. That feels like a big break.

INNOVATION: How did you end up going into movies from the comics?

JONES: That came *from* comics. The first comic I worked on was *The Trouble With Girls*, and it's a humor/adventure comic -- and *that* got optioned by Fox; so it was a direct jump.

INNOVATION: And you're now working on ***TIMEDRIFTER*** for Innovation! What is this all about?

JONES: It's actually a revival of a series published elsewhere a few years ago. I'm giving it another shot. It's a story about a guy from the present, fascinated by the junk/pop culture of the '30s. And it's his adventures of trying to live out the adventures of his '30s pop-culture heroes in a real context.

INNOVATION: Ah-hah!

JONES: The messes he gets in!

INNOVATION: What kind of hobbies are you into, other than comics?

JONES: Oh, *boy*. Most lately I've just gotten myself to where I've been writing about 80 hours a week. I'm a... what am I?... a football fan and a history buff, which I guess would be my big second interest, which is kinda how ***TIMEDRIFTER*** fits in. I'm into U.S. history, particularly, so when I'm trying to get away from comics, I'll read that. I used to play softball, but the group sorta broke up, so it floundered.

INNOVATION: Well let's see. You're married...?

JONES: Yeah, I've been married for four years.

INNOVATION: If you had the choice to do anything you wanted to do, what would it be?

JONES: Probably back to where I started, which was writing novels. I wrote a bunch of novels when I was younger -- none of them very good -- although I think I was getting halfway decent. So, probably I would want to get back to that. But right now I guess I'm sidetracked into funny books and movies.

INNOVATION: So if you were to give any of your fans advice, what would it be? Including those who want to get into this industry?

JONES: I think it would be, I think probably, "Just don't do what you think the market wants out of you -- do what you feel like doing." Because every time I've tried to be calculatedly commercial, I've fallen flat -- and every time I've done something for fun or because an idea really grabbed me, it's turned into something. Somehow it's found its audience -- or at least gotten out there.

INNOVATION: That's great. What's it like working with editor David Campiti?

JONES: Well, I hardly know yet, actually. David seems like a decent enough fellow, from what I can tell.

INNOVATION: Okay! Well, actually, I think we've...

JONES: ...got the basics down, yeah. I don't know if you want to -- but you might mention that I write for DC Comics. I don't know if that's going to help your cross-over sales or not.

INNOVATION: Sure, let's try it: What kind of work do you do for DC?

JONES: I write the new *Green Lantern* series. Which is kind of a childhood goal of mine. And I write *Justice League Europe*. And *The Shadow Strikes*. More of my '30s stuff.

-- Renee Nard
June, 1990

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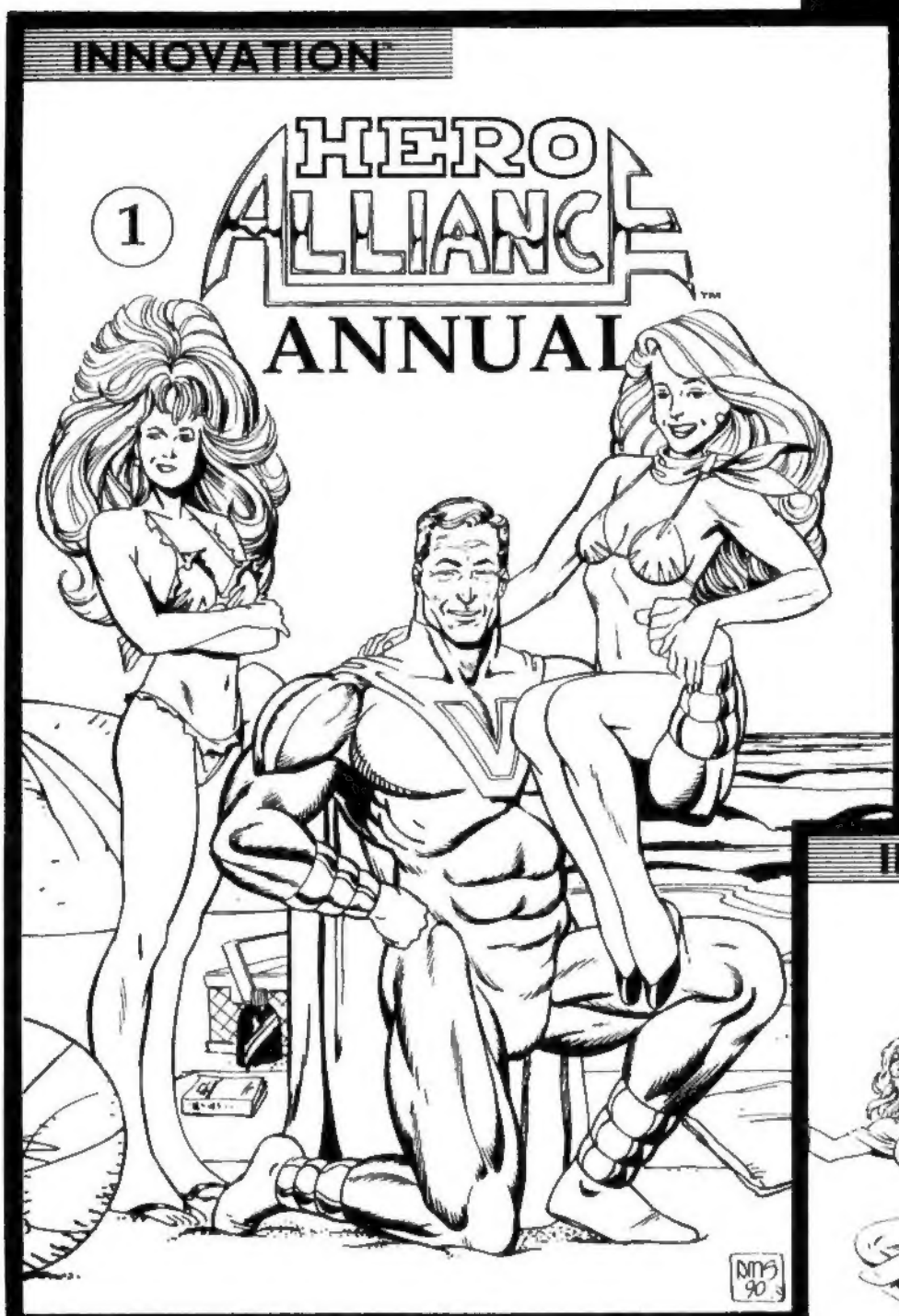

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